





THE LOUISVILLE CHAPTER S.P.E.B.S.Q.S.A., Inc.

PRESENTS

THOROUGHBREDS WAUDEWILLE '69

FEATURING

THE FOUR STATESMEN

THE ORIOLE FOUR

THE FUNTASTICS

AND THE

THOROUGHBRED CHORUS

WITH

CITATIONS and CLUB HOUSE FOUR

FRIDAY, JANUARY 31, 1969

SATURDAY, FEBRUARY 1, 1969

8:30 P. M.

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President Message

Another opening...another show...but to you, our loyal patrons the BEST show ever. This has always been the Thoroughbred attitude towards our annual show, and we know tonight will certainly keep this goal intact.

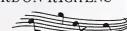
For those who are viewing and hearing us for the first time, may it be the first of many. We trust that throughout the performance you capture a portion of the

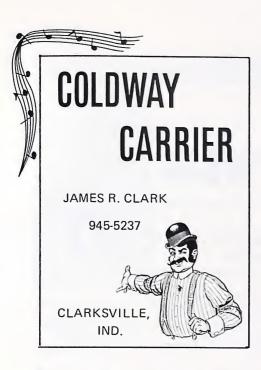
charisma that makes our members work, practice and extend themselves to make our appearances as professional as possible.

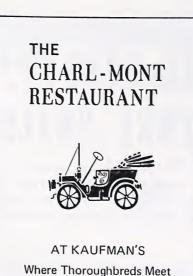
The Louisville Chapter has held its strength by never letting the challenge go unattended. Be it competitive singing in our own Society boundries or a public appearance anywhere. The proof of that intent lies in our past International Championships (1962 and 1966) and our ensuing effort at St. Louis this June when we tried for that third time to capture the high honors. We also sincerely trust the note of pride we take in our show this evening, which has a like attraction to our members in giving the 'home folks' the most pleasant and memorable evening of entertainment.

With VAUDEVILLE as a theme we have settled into a most natural vehicle, and with the tradition of the theater have indeed collected a grand display of talents to make up the several acts. So, sit back, relax and enjoy. the pleasure is all ours!

GORDON RICHENS

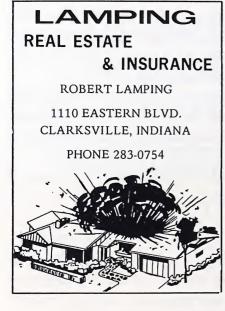






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WE SING THAT THEY SHALL SPEAK



The Institute of Logopedics
International Service Project of
The Society for the Preservation and Encouragement
Of Barber Shop Quartet Singing in America, Inc.



Barbershop Harmony has a new ring these days — one with a deep and joyous purpose to it. For Barbershoppers are willingly lending heart and voice that silent children throughout the world may be given speech. S.P.E.B.S.Q.S.A. is proud indeed of its International Service Project, the Institute of Logopedics in Wichita, Kansas.

In every community there are men who love to use their God-given talents to sing. In every community too, there are silent children who cannot express even the simplest song or thought imprisoned in their hearts. They look to the Barbershoppers for escape from their lonely prisons of silence. We are humbly grateful that God has granted use the privilege and talent to sing — that they shall speak.

Communication, as every Barbershopper knows, is mankind's most vital tool. As a pioneer in the field, the Institute has brought speech to more than 30,000 persons throughout the world; and has become the largest residential habilitative center. Today more than 3 children per day are restored to their communities to take their rightful places as speaking members of society.

But countless thousands still plead mutely for our help... your help. We cannot — nor do we wish to — ignore their unspoken appeals.

Without speech a human's world is dark and his potential unknown.

No one ever dies from a speech disorder. But, for millions existing in silence, it can be a living death.

To meet the needs of the speechless, Dr. Martin F. Palmer, Founder of the Institute, developed an integrated three-fold program consisting of the finest possible clinical services for all communicative problems; expert professional education for logopedists; and an excellent and on-going research organization.

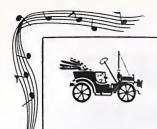
S.P.E.B.S.Q.S.A.'s Service Project, the Institute of Logopedics, overlooks no facet of a child's development in his quest for communication. Our pride in our project, this great facility for the speechless, knows no bounds, and our gratitude at having a part in its future is inspiring.

As we sing, we hear in our hearts a chorus of voices once silent who are joining us in song . . . they are the 30,000 who found speech at the Institute of Logopedics which we proudly claim as our own.

But we are mindful also of the millions who silently look to us — and to YOU - for their birthright — Speech.



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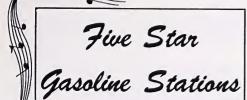




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MORT EXMESSES CYNES



Many hours, ideas and energies have gone into this evenings presentation and without the full cooperation of all members on the project the end result would not be a reality.

Seated at the table (left to right) Ken Kyburz, Harold Roederer, Dwight Hatton, Bruce Pfeiffer (General Chairman, Denzil Ramsey, Bo Pool and Gordon Richens. Standing (left to right) Jim Wilson, Arch Stanton, and Dave Augenstein.



PONY CHORUS



GELDINGS
Director — Bob Netherton



STALLIONS
Director – Bob Burnett



COLTS
Director — Ken Buckner

The formation of these Pony Choruses was originated by Music Director, Jim Miller, with a single purpose in mind. The smaller groups could be taught a song much quicker and it was easier to adjust the musical sound, for perfection in harmony. Since the groups were used basically for learning barbershop craft something had to be added to make the chore more pleasant. They were each given the option of selecting names for their unit and were asked to work up an individual three song program. They were to perform their prowess to the other two groups with an outside panel to act as judges. The two groups observing would also gain individual technique by noting any errors or flaws in the presentation. Needless to say the effort was completely successful.

Everyone learned more, quickly and it did not take long for a certain amount of spirit and pride to develop from within. The end result was of course to the ultimate benefit of the total chorus when they gathered for performances or entered into Society competition.

Tonight is the first public unveiling of the Pony's on their own, and we trust you will agree, even twenty-five strong these Pony's show the caliber, class and professional polish of what has become the everlasting symbol of 'A Thoroughbred'.





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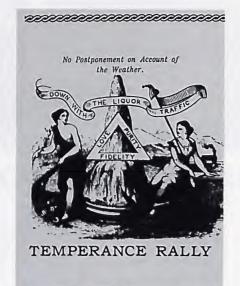


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There's No Business Like Show Business! Vaudeville' Strolling Through The Park In The Shade Of the Old Apple Tree Helio My Babby Geld Helio My Ba		PROGRAM
There's No Business Like Show Business! Vaudeville' Strolling Through The Park In The Shade Of the Old Apple Tree Helio My Babby Geld Helio My Ba	Your N	Master of Ceremonies
Strolling Through The Park In The Shade Of the Old Apple Tree Hello My Eaby Gelet Hello My Eaby Gelet Hello My Eaby Gelet Hollo My Hollo My Hollo Hollo My Gelet Hollo My Gelet Hollo My Hollo Hollo My	'There	's No Business Like Show Business!
Sweet Sixteen The Apprenticemen, Four Furlo Four Dimensions and The Downs Frankie and Johnny Balland Singer, Holly Buckers Guilde, Sun Abck The Paddock Players Frankie Betty Ramsey; Johnny, Jim Wilson; Nellie, Sun Form Sheriff, Paul Mohrhus; Bartender, Vance Fri Sheriff, Paul Mohrhus; Bartender, Paul Sheriff, Paul Mohrhus; Bartender, Fried King, Bass, Don Stein, Bartone, Don Julian and Bass, Macil The Oriole Four (Saturday only) Tenor, Fank Lanze, Lead, Dick Cha Bartione, Doc Sause, Bass, Don Bein Stein Or Fried King, Bass, Don Bein Stein Or Fried King, Bass, Don Stein Stein Or Stein Or Fried King, Bass, Don Stein Stein Or Fried King, Bass, Don Stein Stein Or Fried K	Barbar	Strolling Through The Park
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Fee All Me Many	Headiii	ners — The Four Statesmen



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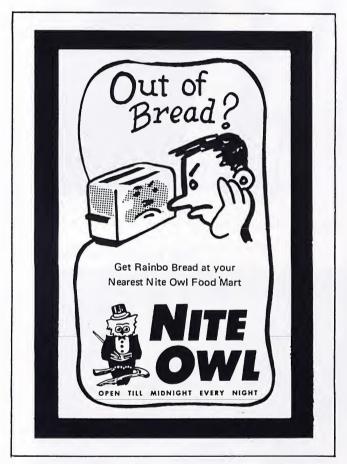
Tenor, O'Neal Stopher; Lead, Larry Myers; Baritone, Charles Wollert; Bass, Bruce Garwood.

THE APPRENTICEMEN

Tenor, Garry Williams; Lead, Paul Morris; Baritone, Ken Kyburz; Bass, Arch Stanton.

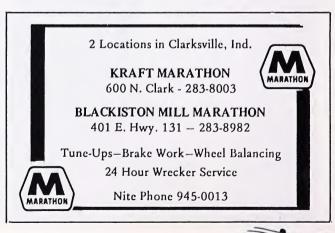














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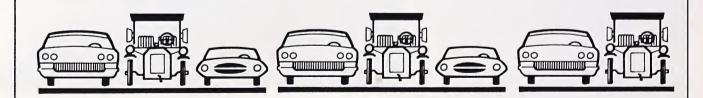
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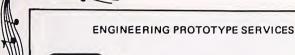
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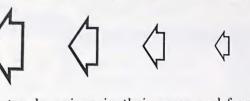
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TEE FOUR STATESMEN





Not only unique in their name and formation, but truly outstanding in sound and technique. This group formed in 1963 and derived their name from the fact that they all domicile in separate New England States. Collectively this quartet of representatives of Connecticut, New Hampshire, Rhode Island and Massachusetts meet weekly to rehearse which represents an aggregate of 784 miles each time.

In four short years this individual effort paid fruitful dividends. At the International in Los Angeles, 1967, they reached the pinacle of all quartets and captured the coveted Gold Medal of the Championship.

Their poise and presentation has continued to make them an extremely active quartet on the circuit. With numerous appearances across the nation and Canada, along with featured spots on Mike Douglas and California Television spectaculars, they have established their claim to Champions, and have continued to carry their banner and that of the Society to thousands of eager audiences.

Tenor, Frank Lanza, Lead, Dick Chacos, Baritone, Doc Sause and Bass, Don Beinema.

ORIOLE FOUR



All members of the Dundalk, Maryland chapter, these four have been entertaining thousands since 1958. Their appearance each year at the International seems to insure the partons of an outstanding performance and has brought them to the ranking 6th place finalist plateau, which was attained this past year at Cincinnati, Ohio. This foursome still in their early thirties are destined to 'travel the boards' for many enjoyable years to come.

Tenor, Bob Welzenbach, Lead, Jim Grant, Baritone, Fred King and Bass, Don Stratton.

FUNTASTICS



The Funtastics were organized in 1960 and in 1961 they were crowned Cardinal District Champs of Indiana and Kentucky, and were Quarter finalists in the International Competition at Philadelphia, Penn.

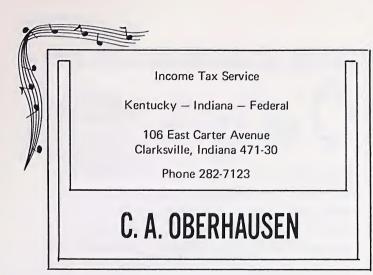
All four members reside in Evansville, Indiana and are members of the Evansville Chapter of the S.P.E.B.S.Q.S.A., Inc.

They have appeared on hundreds of shows throughout the country. They have also appeared on radio and television.

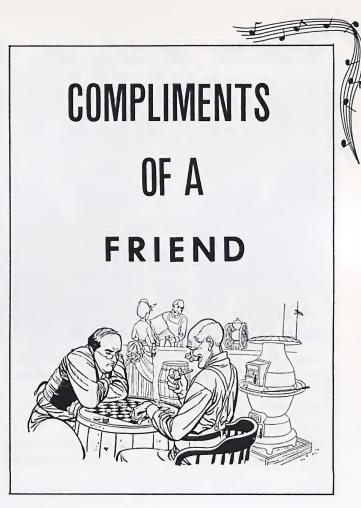
Take four fellows who love to sing and add the ingredients: barbershop harmony and fun and you have a recipe for a delicacy betrer known as THE FUNTASTICS!

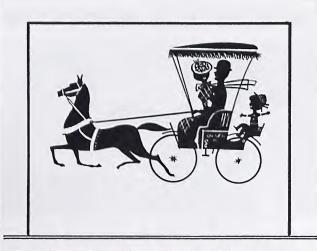
Left to right: Don Julian, Baritone, Virgil Sauls, Tenor, Dave Viehe, Lead and Mac Huff, Bass.











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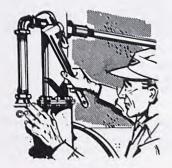
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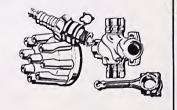


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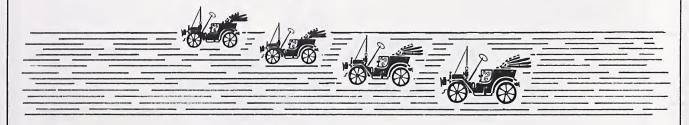
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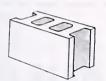
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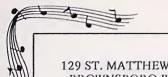
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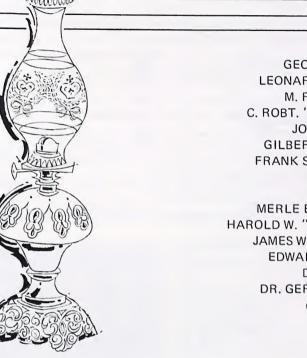
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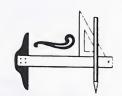
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The Story of S.P.E.B.S.Q.S.a. Inc.

Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America

NCORPORATED

This impressive set of initials stands for the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. The Society saw its beginning in 1938 — the time of multi-initialed governmental agencies in the United States — and it is easy to recognize the tongue-in-cheek attitude with which it began.

One man rebelled against a trend toward practically eliminating self-produced harmony brought about by the increased popularity of radio. In doing so, he brought about a marked change in the music pattern of North America. This man was the late Owen Clifton Cash, tax attorney, of Tulsa, Oklahoma. Cash, a true partisan of quartet singing, decided to attempt to preserve an American tradition. He found a supporter in Rupert I. Hall, an investment man, of the same city.

Twenty-six men attended the first meeting of the "Society for the Propogation and Encouragement of Barber Shop Quartet Singing in the United States." (This name was changed to its present form shortly afterwards). This historic song-fest was held on the roof garden of the Tulsa Club in the Alvin Hotel at 6:30 P.M., Monday, April 11, 1938.

Cash had unwittingly struck a chord which had found response in the hearts and memories of thousands of men across the continent. The S.P.E.B.S.Q.S.A. was on its way to establishing a chapter in every city and hamlet in North America.

Today the Society boasts more than 700 chapters with over 30,000 members; the largest organized all male singing Society in the world.

One factor contributing to the Society's fast growth was the knowledge that a man did not have to be musically trained to join the organization. The S.P.E.B.S.Q.S.A. welcomes into its membership men of good character, young and old, from every walk of life who truly desire to be a part of a chord of music.

The Society's membership glistens with celebrities of stage and screen, radio and television and "show-biz" in general — most of whom have joined because they enjoy the relaxation and personal fulfillment of "Barbershopping."

The Society's purpose is this . . . and 'we quote from the International By-Laws: "To perpetuate the old American institution, the Barbershop Quartet and to promote and encourage vocal harmony and good fellowship among its members throughout the world by the formation of local chapters and districts composed of members interested in the purposes of the Society; and to encourage and promote the education of the public in music appreciation of Barbershop Quartet and Chorus Singing."



THE CITATIONS

With 40 years of experience in barbershopping, collectively, this amazing group show the pure enjoyment obtainable in close harmony singing. With excep-

tional ease they can caress a ballad or belt an up number and always render a performance worthy of their champion image. Past District Champions and three time International Semi-finalist.

Tenor, Bob Netherton, Lead, Jim Miller, Baritone, Ken Buckner and Bass, Bob Burnett.

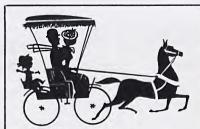


THE CLUB HOUSE FOUR

This group is known throughout the Society as the true 'Clown Princes of Harmony'. Entertaining in both song and routine they show the audience just what

pleasure there is in the presentation of a silky melody or a rousing variety number. Past District Champions and always in demand throughout the world of barbershopping.

Tenor, Pat Stivers, Lead, Don Grammer, Baritone, Larry Knott and Bass, Tim Stivers.



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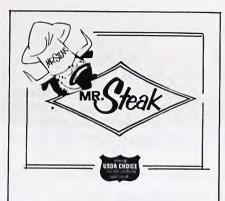
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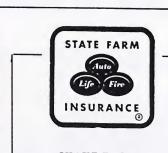
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